

CVs – Kick-off Meeting

Vienna & Mauthausen, Austria

February 27 – March 1, 2019

Wolfram Allinger-Csollich studied forestry and wood industry at the University of Natural Resources and Life Sciences, Vienna. He is an experienced project and innovation manager who has obtained his experience in the fields of cluster management and project management and worked for about 10 years with the wood cluster in Tyrol, Austria. He developed research and cooperation projects including regional funds projects with Austria, Italy and Germany. He is well experienced in marketing of technology-oriented topics and also organiser of a regional students and school competition. Additionally he is an expert on the conception and implementation of innovation processes in SMEs.

[rtds]

Heinz Berger, born 1961, is a historian at the Ludwig Boltzmann Institute for History and Society (LBIGG) in Vienna since 2017. He was project researcher at the Ludwig Boltzmann Institute for Historical Social Science (1992-1993 and 1999), at the Department of Economic and Social History, University of Vienna (1993-1994), and at the Department of History of the University of Salzburg (1995-1998). He was Assistant at the Department of History of the University of Salzburg from 1993 to 1994. From 2000 to 2017 he was Research Associate and Research Coordinator at the Ludwig Boltzmann Institute for Historical Social Science. He has been a participant of several research projects, including two projects of the Historical Commission of the Austrian Federal Government (2000-2001), the “Mauthausen Survivors Documentation Project” (2001-2005) and the “Mauthausen Survivors Research Project” (2007-2019). Since 1994 he was Lecturer at the University of Vienna. He has co-published three books (on E-Learning, restitution and a biography) and co-edited two volumes and written articles on quantitative analysis, Jewish history and concentration camps.

[LBI]

Helmut Berger is co-founder and CEO of max.recall information systems GmbH. Before that he was head of the Information Retrieval department of an Austrian service provider for solutions in the patent and intellectual property domain. During this time, he gained extensive experience in the areas of Text Analytics and Information Retrieval with particular emphasis on the challenges in the patent domain. Before that, he was Senior Researcher at an Austrian centre for applied research in the area of e-Commerce. In 2004, he held a position as a Post Doctoral Research Fellow at the University of Technology Sydney, Australia. His work concentrates on information retrieval, data mining and machine learning, and human- computer interaction. In these areas, he has published more than 60 papers in books, conference proceedings and journals. He successfully applied for and led national and international research projects in these areas. He has studied Computer Science at the Vienna University of Technology. Helmut received his master's degree in Computer Science in 2001 and his PhD in 2003 from the Vienna University of Technology. In addition, Helmut Berger has several years of experience in managing and developing commercial software projects. During this time, he realised B2C and B2B e-commerce projects for large Austrian companies.

[MAX]



Stephanie Billib has handled press and public relations for the Lower Saxony Memorials Foundation since 2009. She is the point of contact for all press enquiries relating to the Bergen-Belsen Memorial and is responsible for the public presentation of the Memorial. She has managed the Memorial's "Digital Strategies" since 2014, and she also represents the Memorial in the research projects known as "Accessing Campscapes: Inclusive Strategies for Using European Conflicted Heritage" (iC-ACCESS), "Virtual Holocaust Memoriscapes" (VHMs) and „Virtual History of the Holocaust" (VHH). In connection with digital strategies, she is working with the SPECS research group of the Institute for Bioengineering of Catalunya, Barcelona Institute of Science and Technology, Catalan Institute of Advanced Studies to develop database-driven applications for visitor guidance, including a tablet application and a spatial application. Her research areas are Hungarian prisoners in Bergen-Belsen and connecting digital media and communication. Stephanie is a historian and began working in visitor support for the Bergen-Belsen Memorial in 2000. She has carried out translations, research and interviews for the Research and Documentation department.

[SNG]

Christian Breiteneder is a professor emeritus of Interactive Systems at the Institute of Visual Computing & Human-Centered Technology at TU Wien. He received the Diploma Engineer degree in computer science from Johannes Kepler University in Linz in 1978 and a PhD in computer science from TU Wien in 1991. He studied history of art at the University of Vienna (1977-1981) and theatre directing at the Max Reinhardt Seminar Vienna (1981-1984). He had post-doc positions at CUI at the University of Geneva, Switzerland (1991-1993), and GMD (now Fraunhofer) in Birlinghoven, Germany (1995-1996), and was associate professor at the University of Vienna from 1997 to 2000. Christian Breiteneder is the author of more than 100 peer-reviewed publications and had leading roles in more than 20 projects on national and European levels. His current research interests include interactive media systems, media processing systems, augmented and virtual reality, content-based multi-modal information retrieval, and the analysis of high-dimensional data.

[TUW]

Sema Colpan, born 1981, is a historian who has been serving as Head of Public Relation and Communication at the Austrian State Archive since 2016. She was a researcher in the project "Sponsored Films and the Culture of Modernization" from 2010 to 2013 (funded by a DOC-team scholarship from the Austrian Academy of Sciences). From 2014 to 2016, she worked as a researcher at the LBIGG in the project "Metropolis in Transition - Budapest 1916 -1921" (funded by the Federal Ministry of Education, Science and Research (BMBWF) | Sparkling Science program). During the same time she was a researcher at the University of Applied Arts Vienna, working on the the FWF-funded project "Jewish Sports Officials in Interwar Vienna: Performative Identities and Jewishness between 'Assimilation' and Zionism, Acceptance and Antisemitism". In 2015, she co-organized the International Summer School „Vienna Summer School on Digital Humanities" together with Julia Neidhardt. She has co-edited a book on culture as a tool of Austro-Hungarian propaganda during World War I and a special issue on Sponsored films. She has written on (sponsored) film/history, theories of modernization and Jewish sports history.

[LBI]

Christian Dürr, born 1971, Dr., studied Philosophy, History and Communication Theory at the University of Vienna. In 2001 he started to work for the archival department within the Mauthausen Memorial, serving as head of the Mauthausen Memorial Archives and its scientific unit since 2006. He was member of the steering group for the conceptual redesign of the Mauthausen and is curator of the current permanent



exhibitions at the Mauthausen and the Gusen memorials, among others. He is also co-editor of the series “Mauthausen Studien” and “Mauthausen Erinnerungen” published by the Mauthausen Memorial. In 2014 he was research fellow at the Center for Genocide Studies at the University of Tres de Febrero in Buenos Aires. His research interest focusses on the history of national socialist concentration camps, Memory Studies and the Argentine Military Dictatorship. Publications: *Memorias incómodas. El dispositivo de la desaparición y el testimonio de los sobrevivientes de los centros clandestinos de detención, tortura y exterminio*, Temperley (Buenos Aires), Tren en Movimiento, 2017; *“Verschwunden”. Verfolgung und Folter unter der argentinischen Militärdiktatur (1976-1983)*, Berlin, Metropol Verlag, 2016; *Jenseits der Disziplin. Eine Analyse der Machtordnung in nationalsozialistischen Konzentrationslagern*, Wien, Passagen Verlag, 2004.

[MM]

Tobias Ebbrecht-Hartmann, born 1975, Dr. is a film historian and media scholar, who has been serving as a Lecturer for Film and German Studies at the Department of Communication and Journalism and the DAAD Center for German Studies at the Hebrew University of Jerusalem since 2014. He is also incumbent of the Kardinal Franz König Chair in Austrian Studies. He holds his PhD from the Freie University of Berlin. He was a research and teaching assistant at the Academy for Film and Television (HFF) in Potsdam (2005-2010) and a Research Assistant and Post-doctoral Fellow at the Interdisciplinary Phd-Program “Media of History - History of Media” at the Universities of Weimar, Erfurt and Jena (2010-2012). In 2012/13 he was a Research Fellow at the International Institute for Holocaust Research Yad Vashem. 2013-14 he served at the Film University Babelsberg as Senior Researcher in the DFG-Research Project “Regional Film Culture” and Principle Investigator of a sub-project on student films from the GDR. He was also principle investigator of a research project on “Holocaust Memory and Contemporary European Cinema” funded by the Smart Institute of Communication (2014-16) and headed a research group on “German Postwar Visual History in a European Framework” funded by the DAAD Center for German Studies (2015-17) at the Hebrew University of Jerusalem. He is currently collaborating in the international EU funded 4 year project “Visual History of the Holocaust - Rethinking Curation on the digital Age”. He has published three books (on cinematic narration of the Holocaust, the German filmmaker Romuald Karmakar and German-Israeli film relations), co-edited four volumes (on European docudrama, contemporary German Cinema, the visual memory of the GDR in documentary film and on emotions in cinema) as well as several articles on cinematic memories of the Holocaust, archive footage and the history of postwar German cinema in international journals and edited volumes.

[HUJI]

Ronald Genswaidner, born 1976, is Senior Frontend Developer at max.recall information systems GmbH. Before that he worked as Project Manager and Senior Frontend Developer at an Austrian social media agency (2010 - 2012). Before that he worked as Research Developer at the Research & Development Department of a major Austrian company in the field of interactive gaming (2007 - 2010). For many years he worked as self-employed Web-developer located in Vienna. His projects ranged from creating Web-sites for companies and artists to interactive Web-applications. Ronald has studied business informatics at the Vienna University of Technology, receiving his master degree in 2006. In addition, he has studied digital arts at the University of Applied Arts in Vienna where he received his master’s degree in 2008.

[MAX]



Rasmus Greiner, born 1983, Dr., is assistant professor in Film studies at Universität Bremen. Currently he leads a three-year BMBF-funded research project on “Audiovisual Histospheres”. He is founder and managing editor of the coming journal “Research in Film and History” (www.film-history.org) and serves as editor of the journal “Nach dem Film” (www.nachdemfilm.de). He received his PhD at Philipps Universität Marburg with a thesis on asymmetrical wars in feature films since the late 90s (*Die neuen Kriege im Film*, Marburg 2012). His areas of research comprise the audio-visual production of history, global film culture, war movies, genre studies and film aesthetics. His recent publications include: *Audio History des Films. Sonic Icons – Auditive Histosphäre – Authentizitätsgefühl* (with Winfried Pauleit and Mattias Frey, Berlin 2018), *Film als Forschungsmethode. Produktion – Geschichte – Perspektiven* (ed. with Winfried Pauleit et. al., Berlin 2018), *Reality Unbound: New Departures in Science Fiction Cinema* (ed. with Aidan Power et. al., Berlin 2017), *Film und Geschichte. Produktion und Erfahrung von Geschichte durch Bewegtbild und Ton* (ed. with Delia González de Reufels et. al., Berlin 2015).

[UBremen]

Gabriele Hammermann, born 1962, Dr., is Director of Dachau Concentration Camp Memorial Site since 2009. She studied history, art history and sociology at the universities of Munich and Trier and was awarded a scholarship to do research at the German Historical Institute in Rome. The topic of her dissertation was “Forced Labor for the Allies. The conditions of work and life of interned Italian military personnel in Germany from 1943 to 1945” (Tübingen 2002, summa cum laude). The Italian translation was awarded the Premio Acqui Storia book prize. She worked as Research Assistant at Buchenwald Memorial Site from 1996 to 1997. From 1997 to 2008, she served as Deputy Director and Research Assistant at Dachau Concentration Camp Memorial Site. She is a member of several scientific advisory committees, such as the “Topography of Terror”, the Obersalzberg Documentation, the National Socialist Documentation Center in Munich, Hall 116 in Augsburg, and the Documentation Center on Forced Labor in Berlin and was a member of the German-Italian Historians’ Commission from 2009-2012. She has done research on forced labor, on various topics related to Dachau Concentration Camp, on war crimes committed near the end of the war, and on the internment camp at Dachau from 1945-1948.

[SBG]

Allan Hanbury is full professor for Data Intelligence at the Institute of Information Systems Engineering at the TU Wien. He was awarded the B.Sc. degree in Physics and Applied Mathematics in 1994, the B.Sc. (Hons) degree in Physics in 1995, and the M.Sc. degree in Physics in 1999, all from the University of Cape Town, South Africa. He was awarded the PhD degree in Applied Mathematics in 2002 from the Mines ParisTech, France, and the Habilitation in Practical Informatics from the TU Wien, Austria, in 2008. He was scientific coordinator of the EU-funded Khresmoi Integrated Project on medical and health information search and analysis. He also coordinated the EU-funded VISCERAL project on evaluation of algorithms on big data, and the EU-funded KConnect project on technology for analysing medical text. He is author or co-author of over 140 publications in refereed journals and refereed international conferences. His current research interests include: Data Science, Information Retrieval, Semantic Analysis and Search, Domain-Specific and Multimodal Information Retrieval, Information Retrieval Evaluation, Recommender Systems, Data Mining, Machine Learning, and Business Intelligence.

[TUW]



Daniel Helm was born in Tulln, Austria, in 1987. He received the B.Sc. degree in “Information and Communication Systems and Services” and the M.Sc. degree in “Software Engineering” in June 2017 from the University of Applied Sciences Vienna. In 2019, he is going to start his PhD studies at Vienna University of Technology in the research area of Computer Vision and Image Analysis. Before his master studies, he worked six years as an Embedded Software Developer in automotive industry at Robert Bosch AG. During his master studies, he was employed at the company Zeno Track GmbH as a Software Developer. He collaborated in developing a visual-based localization system in logistic industry. His master thesis deals with the topic “Automatic video analysis of personality traits”, where he implemented and evaluated different deep learning techniques in order to predict personality traits of people in YouTube videos. After he finished his master degree, he worked at Austrian Institute of Technology GmbH as a Research Engineer. His main focus was enhancing a visual-based obstacle detection and avoidance assistance system for rail vehicles, based on a 3D vision system.

[TUW]

Lital Henig, born 1988, is a PhD candidate at the Department of Communication, the Hebrew University of Jerusalem. She holds a master’s degree in Communication and Journalism and a bachelor’s degree in Art History and Communication and Journalism, both from the Hebrew University. Her M.A. dissertation (supervised by Prof. Raya Morag) focused on representations of the Jewish Sonderkommando in cinema 1985-2015, and the spectatorial modes evident in those films. Her PhD dissertation is entitled “Representing the Holocaust in the 21st Century: Cinema, Architecture, Graphic Novels” and is supervised by Professor Raya Morag. Lital Henig’s areas of interest include Holocaust studies, visual arts, culture studies, film studies, witnessing and testimonials, and trauma studies. She currently serves as research assistant in the Hebrew University’s research team of the international EU funded 4 year project “Visual History of the Holocaust: Rethinking Curation in the Digital Age”.

[HUJI]

Kerstin Herlt holds a master degree in Roman Philology, Sociology and European Media Studies. She joined the Deutsches Filminstitut in 2001 where she was coordinating the project “f_films”, a database and filmography of female film pioneers in Germany and filmmakers in Europe. From 2005-2017 she was managing the German office of ACE, the Association des Cinémathèques Européennes. She has been coordinating ACE’s collaboration in EU funded projects such as the European Film Gateway (2008-2011), a central access point to the digital collections of film archives across Europe, the World War One film digitisation project “European Film Gateway 1914” (2012-2014), the orphan works project FORWARD (2013-2017) and the film literacy project ABCinema (2014-2016). Kerstin Herlt rejoined the Deutsches Filminstitut & Filmmuseum in 2018 as European Projects Coordinator.

[DFP]

Sebastian Hofstätter is a PhD student and university assistant at the TU Wien. He was awarded his BSc in computer science and economics in 2016 and his Masters degree (Dipl.-Ing.) in software engineering in 2018 – both from the TU Wien. His research interests span machine learning (including deep learning and recurrent neural networks) for natural language processing as well as information retrieval.

[TUW]



Stefan Huber, born 1982, Mag., studied German Philology in Vienna and Barcelona. Film-related radio-programs from 2001-2016, especially covering film festivals; from 2002-2006 co-producer and co-presenter of the weekly radio show “filmfilter” on Vienna’s community radio “Orange 94.0”. 2013-2018 head of marketing and sponsoring at Vienna’s “Cinema Under the Stars”, also co-programming for the festival and holding Q&As on stage. Since 2012 Film-Educator at the Austrian Film Museum, curating and presenting lectures, workshops, Q&As and film-analyses for all audiences, focus on programs for children and young adults. Lecturer at the University College of Teacher Education (Vienna) and University College of Christian Churches for Education (Vienna & Krems). Currently part of the research and/or educational projects “I-Media-Cities”, “VHH”, “Cinemini – Film Education for Children Age 3-6”; “Intercultural Film-Education” and collaborating with the Urbanism Master’s-Program “4cities”.

[OFM]

Martin Kampel was born in Steyr, Austria, in 1968. He received the B.Sc. in Data Technologies and Computer Science, the M.Sc. degree (Diplom Ingenieur) in Computer Science (Computer Graphics, Pattern Recognition & Image Processing) in 1999, the PhD degree in Computer Science in 2003 and the “venia docendi” (habilitation) in Applied Computer Science in 2009, all from the Vienna University of Technology. He is an associate professor (Privatdozent) of computer vision at the Institute for Computer Aided Automation, Vienna University of Technology engaged in research, project leading, industry consulting and teaching. His research interests are 3D Vision and Cultural Heritage Applications, Visual Surveillance and Ambient Assisted Living. He founded CogVis GmbH and Forlan GmbH to bring successful research results into market and to provide creative ideas and technology for product development. He edited 3 proceedings and is author or co-author of more than 100 scientific publications presented at several international conferences and workshops. He served in many program committees for international conferences and as member of the editorial board and referee for international journals and conferences; is executive member of the Austrian Association for Pattern Recognition (AAPR/OAGM), the Austrian branch of IAPR and the IEEE. He is a legally sworn and certified expert witness for computer vision (allgemein beeideter und gerichtlich zertifizierter Sachverständiger) and a chartered engineering consultant for computer science (Ing. Kons. f. Informatik).

[TUW]

David Kleingers majored in American and media studies (MA). As a journalist and film historian, he has published numerous articles and has contributed to books on German, European and international cinema. From 2000 to 2003, he worked as a researcher and editor at CineGraph – Hamburgisches Centrum für Filmforschung. Joining Deutsches Filminstitut in September 2003, he became head of filmportal.de, the institute's central internet platform on German cinema, in 2005. Since May 2018, he also serves as co-director of strategic development at Deutsches Filminstitut & Filmmuseum. Over the years, he has been involved in the conceptualization and implementation of some of the institute's major digital projects, including the central online catalogue of German film archive holdings. He also represents Deutsches Filminstitut & Filmmuseum on the boards of the Deutsche Digitale Bibliothek (DDB) and the Kinematheksverbund.

[DFP]

Ulrike Koppermann, born 1989, M.A., is a literary scholar and cultural historian, who is about to start her PhD at the Justus Liebig University in Gießen. Her research focuses on the production of visual meaning of



the Holocaust through the exhibition of photographs. She received her BA in German and English language and literature from the University of Potsdam (2013) and her MA in literary studies, philosophy and aesthetics from the European University Viadrina, Frankfurt/Oder (2017). In the course of her studies she did several internships, e.g. at the German Historical Institute in Washington, D.C., and the Institute for the History of the German Jews in Hamburg. She was a student assistant at the Moses Mendelssohn Centre for European-Jewish Studies in Potsdam (2012-2015) and worked for various projects at Mittelbau-Dora Concentration Camp Memorial in Nordhausen, including an educational project on historical photographs from concentration camps (2015-2017). Moreover, she worked as a research assistant for several trials against former SS-members from Auschwitz and Stutthof Concentration Camp.

[JLU]

Michael Loebenstein is the Director of the Austrian Film Museum (Vienna). He has worked as a curator, researcher and author in the field of film archiving, history, memory and digital culture since the late 1990s. He was the founder of the Film Museum's Research & Education department which he headed from 2004–2011 when he left for Australia to lead the National Film & Sound Archive (2011–2016). He worked as project manager and/or investigator on several interdisciplinary research projects, including “Ephemeral Films: National Socialism in Austria” (2011–2016) which was undertaken in close partnership with Ingo Zechner and the Ludwig Boltzmann Institute for History and Society. From 2019, he will be deputy coordinator of the international EU funded 4-year project “Visual History of the Holocaust”. Michael is a published author and was involved in a number of publications dealing with film, archives and museums, and history. He is Secretary-General of *FIAPF – International Federation of Film Archives*; a board member of *maa – Medienarchive Austria*; and an Honorary Member (Museum Directors) of the *Austrian Studies Association*.

[OFM]

Kevin Lutz, born 1980, started working as a film projectionist during grammar school in the 1990s and continued to work in cinemas during his studies of screenwriting and camera at Film Academy Vienna. He later worked as a festival projectionist all over Europe between assignments as a writer and assistant director for film productions. In 2012 Kevin became the main projectionist at the Austrian Film Museum, later serving partly as projectionist, partly in the film collection team. Since March 2018, he is co-head of the film collection of the Austrian Film Museum, currently tasked among other things with developing a digital archival strategy for the future of the museum and its collection.

[OFM]

Andreas Moser studied food and biotechnology at the University of Natural Resources and Life Sciences, Vienna. He is an experienced project manager who has obtained his experience in the field of European Research programmes and worked for 3,5 years with DANUBE, a part of the Austrian Network of National Contact Points, in the field of research and innovation management & technology transfer. He obtained an MBA with specialisation in Biotech Management and received a Master in European Studies, Business and Law at the Danube University of Krems, Austria. For more than 15 years he has been working in the development and management of EU projects and was/is involved in 14 EU projects as project manager and dissemination manager.

[rtds]



Katharina Müller, born 1987, Dr., is a researcher and coordinating the research activities of the Austrian Film Museum. She is a film theorist, Actor-Network theorist, and freelance author. She is interested in the offers of artistic research as a question of a form of science in its experimental and political configurations: Which possibilities of describing, categorising and exposing knowledge are opened up by an artistic object, a work, or a technology? This research focus led her most recently to the Academy of Fine Arts in Vienna and to the focal point ‘Science and Art’ at the University of Salzburg+Mozarteum, where she held lectures on artistic research. Since 2011 she teaches at the University of Vienna (Film & Media Studies, French Studies, and Gender & Technology Studies) and at the University of St. Gallen - Executive School of Management, Technology and Law (Media Studies & Cultural Studies). She has published a book on Michael Haneke and the problematic idea of a „national“ cinema (*Haneke: Keine Biografie*) and written articles on film, literature and new media.

[OFM]

Vrääth Öhner, born 1965, is a film and media theorist and has been working as a Senior Scientist at the Ludwig Boltzmann Institute for History and Society since 2018. From 2011 to 2017 he was a University Assistant (PostDoc) at the Institute of Theater, Film and Media Studies at the University of Vienna. Between 2000 and 2011 he has been a participant of several research projects, including the projects “Film.Stadt.Wien: A Transdisciplinary Exploration of Vienna as a Cinematic City” (2009–2011) and “Amateur Film Archeology. Excavations in Modern Visual Culture (2011-2013). His research interests include the theory, aesthetics and history of (documentary) film and television as well as of media and popular culture. His most recent publications include *Abenteuer Alltag. Zur Archäologie des Amateurfilms* (ed.), Vienna 2015, and *Sichtbarmachen. Politiken des Dokumentarfilms* (ed.), Berlin 2017.

[LBI]

Winfried Pauleit is Professor in Film Studies since 2003 and Head of the research Lab “Film, Media Art and Popular Culture” at the Centre for Media, Communication and Information Research (ZeMKI) at UB, where he has been leading and supervising several research projects funded by the EU’s Seventh Framework Programme for Research and Technological Development / BREMEN TRAC Cofound Fellowship, the German Research Foundation DFG, the German Federal Ministry of Education and Research BMBF. Since 2006 he is also Head of the steering committee of the annual International Bremen Film Conference and co-editor of its publication series. He is founder and chief editor of *www.nachdemfilm.de*. Since 2011 he is also Director of the Institute for Art History – Film Studies – Art Education at UB.

[UBremen]

Stefanie Pilzweger-Steiner, born 1985, Dr., studied European Cultural History and European Women’s and Gender History in Augsburg, Reading (UK), Vienna and Budapest. The topic of her dissertation was “Masculinity Between Emotion and Revolution. A history of emotions in the West German ’68 movement”. In 2014 she began working as Research Trainee and Research Assistant at Dachau Concentration Camp Memorial Site. Since 2018 she has held the position of Senior Advisor to the Director for Research and Exhibitions and is working on the redesign of the memorial site.

[SBG]



Valérie Pozner is Research director, associated member of CERCEC, the Centre of studies of the Russian, Caucasian and centre-European civilisations (School of Higher Studies in Social Sciences, Paris). A Specialist in Russian and Soviet Film history, she has conducted several projects related to the Visual History of Jews in Soviet Union, and the Visual History of Holocaust: Kinojudaica. Representations of Jews in Russian and Soviet Cinéma from the 1920's until the 1960's. This research project resulted in a book (Kinojudaica, Les représentations des Juifs dans le cinéma de Russie et d'Union soviétique des années 1910 aux années 1980, Paris-Toulouse, 2012), a Retrospective of more than 30 films in the Cinémathèque de Toulouse, in the Paris Museum of Jewish Art and History (MAHJ), at the Bologna Festival, and Cinémathèque Suisse. She also coordinated the collective project "CINESOV 1939-1945" (Soviet Cinema at War, 1939-1949), in which one of the main achievements was the exhibition "Filming the War. Soviet cameras confront the Holocaust, 1941-1946" held in Paris, Mémorial de la Shoah in 2015 (and the published catalogue). Former director of the French-Russian Research Centre in Moscow (2006-2008), she has published more than 100 contributions in French, Russian, English and German on the history of Russian and Soviet cinéma since 1992. She has also published in French translation the main texts of Lev Kuleshov, Boris Barnet, Viktor Shklovsky, and the formalists about cinema and film production. Among her recent publications (with Vanessa Voisin and Irina Tcherneva) "Perezhit' vojnu. Kinoindustrija v SSSR 1939-1949" (Moscow, 2018). A volume of the online historical journal "Conserveries mémorielles" on Soviet Film Propaganda during the WWII is about to be published.

[CERCEC]

Alexander Prenninger, born 1968, Mag. Dr., is a historian and associated member of the Ludwig Boltzmann Institute for History and Society (LBIHG) in Vienna since 2017. From 1997 to 2017 he was researcher at the Ludwig Boltzmann Institute for Historical Social Science (LBIHS) in Salzburg and Vienna. He was collaborator, key researcher and project coordinator of several research projects including the "Mauthausen Survivors Research Project" (MSRP, 2008-2012) and the video exhibition "Narrating Mauthausen" (2003/04). Since 2004 he is a lecturer at the University of Salzburg. He has published and co-edited several books including "Politische Gewalt und Machtausübung im 20. Jahrhundert. Zeitgeschichte, Zeitgeschehen und Kontroversen" (2011) and „Die Erinnerung an die nationalsozialistischen Konzentrationslager. Akteure, Inhalte, Strategien" (2011) and many articles on concentration camp memorials, the memory of the camps and the deportation into the camp system, e.g. "The camp society. Approaches to social structure and ordinary life in the Nazi concentration camps", in: Michaela Wolf (ed.), Interpreting in Nazi Concentration Camps, New York 2016.

[LBI]

Robert Sablatnig, was born in Klagenfurt, Carinthia, Austria, in 1965. He received the B.Sc. degree in Computer Science in 1988, the M.Sc. degree (Diplom Ingenieur) in Computer Science (Computer Graphics, Pattern Recognition & Image Processing) in 1992, the PhD degree in Computer Science in 1997 and the "venia docendi" (habilitation) in Applied Computer Science in 2003, all from TU Wien. From 1992 to 2003 he was an assistant professor (Univ.Ass.), and from 2003 to 2010 an associate professor (ao Univ.Prof.) of computer vision at the Pattern Recognition and Image Processing Group. From 2005 to 2017 he was the head of the Institute for Computer Aided Automation. Since 2010 he is heading the Computer Vision Lab, which is part of the newly founded Institute of Visual Computing & Human-Centered Technology, engaged in research, project leading, and teaching. His research interests are 3D Computer Vision including Range Finder, Stereovision, Shape from X, Registration and Calibration; Machine and Deep Learning, Document Analysis,



Multispectral Imaging and Analysis, Computer and Robot Vision, Industrial Inspection, Video Data Analysis (Motion und Tracking), and Applications in Industry and Cultural Heritage Preservation. He edited 10 proceedings and is author or co-author of more than 290 referred scientific publications published in journals, at several international conferences and workshops. He is founding chair of IAPR-Technical Committee 19 concerned with Computer Vision for Cultural Heritage Applications, Treasurer of the Austrian Association for Pattern Recognition (AAPR/ÖAGM), the Austrian branch of the International Association for Pattern Recognition (IAPR) where he is in the Governing Board; is a member of the IAPR, ACM and the IEEE and legally sworn and certified expert witness for computers.

[TUW]

Claudio Santancini, born 1985, MA, is a film restorer and archivist. His focus on film restoration is the meeting point of his studies at the University of Bologna (Bachelor in Film Studies in 2009) and his working experience in fine arts restoration (several projects between 2008 and 2011). Following down this path, he did a master in Preservation, Philology and Restoration of Film at the University of Udine. At the same time (2011-2013) he also worked in the film and video restoration laboratory "La Camera Ottica" (Gorizia) where he specialized in digital film restoration. Since 2013 he works in the Digital Restoration Dpt. of the Austrian Film Museum (Vienna), where he follows every step of the projects, from digitization to access and long term preservation.

[OFM]

Joachim Schätz, born 1984, Dr., is a film scholar and serving as Research Coordinator of the Ludwig Boltzmann Institute for History and Society (LBIGG) in Vienna since July 2017. He was film critic at the Viennese weekly "Falter" from 2006 to 2013, and researcher in the project "Sponsored Films and the Culture of Modernization" from 2010 to 2013 (funded by a DOC-team scholarship from the Austrian Academy of Sciences). Subsequently he worked at the University of Vienna as Senior Scientist at its Department of Theatre, Film and Media Studies, and as administrator of the inter-faculty research platform "Mobile Cultures and Societies". He worked as a researcher at the LBIGG in the FWF-funded project "Exploring the Interwar World: The Travelogues of Colin Ross (1885-1945)" from 2015 to 2017, coordinating the online publication Mapping Colin Ross (<http://colinrossproject.net>) in the process. He has published a monograph on Austrian industrial and advertising film 1915-65, co-published a book on recent American moving-image comedy, and co-edited a volume on German filmmaker Werner Hochbaum (1899-1946) and an edition of a peer-reviewed journal *zeitgeschichte* on sponsored films, among other writings on useful cinema, documentary film, comedy, and theories of the detail.

[LBI]

Ingo Seidel is partner and Senior Information Access Engineer at max.recall information systems GmbH. He received his M.Sc. in computer science in 2007 and his doctoral degree in 2010 from the Vienna University of Technology. He then went abroad and worked at Digital River in Ireland for a year before returning to Vienna and starting at max.recall. There he was working as senior software engineer and coordinator in different internal and external projects including an evaluation platform for the European Patent Office and an election administration system for the nation wide elections of the Austrian Students' Association. In 2016 he became a partner extending his fields of responsibility to quality assurance and project management.

[MAX]



Wilhelm Stadler, born 1964, DI (Master), is a manager, who has been Head of Finances and HR at Mauthausen Memorial since January 1, 2017. He has been IT engineer (1988-1998), IT project manager and department manager (1998-2001), HR manager (2001-2002), CEO and project manager of several NPOs (2003-2016).

[MM]

Noga Stiassny, born 1982, PhD student at Hamburg University (HU) and a Guest Scholar at the Amsterdam School for Heritage, Memory and Material Culture (AHM), University of Amsterdam (UvA). She participated in the graduate program “Vergegenwärtigungen: Repräsentationen der Shoah in komparatistischer Perspektive“ (HU, 2016-2017), in the research group “German postwar visual history in a European framework: historiography, appropriation, legal regulation” at the DAAD Center for German studies, Hebrew University (2015-2016), and in the research group “Humanities and the Crises of Globalization: The Middle Eastern Perspective”, at Minerva Humanities Center and Cohn Institute for the History and Philosophy of Science and Ideas, Tel Aviv University (2014–2015). Since 2016 she volunteered for several commemoration art projects in and around Hamburg, such as “Ort der Verbundenheit: A Space to Remember, Connect and Support” (initiative of relatives of former prisoners in KZ Neuengamme, 2017-2018), “Der deutschen Kolonialgeschichte in Qingdao” (Gängeviertel, 2018); “Social Bookmarking Hamburg” (Gängeviertel, 2016). She currently collaborates in the international EU funded 4 year project “Visual History of the Holocaust” as a postdoctoral researcher in the Hebrew University research team. She has published several articles about art, memory, and spatial remembrance, as well as art criticism.

[HUJI]

Leslie Swift has worked at the United States Holocaust Memorial Museum for almost 20 years, first in the Photo Archives and then in the Steven Spielberg Film and Video Archive, which houses the Museum's extensive collection of archival film from the Holocaust period. Since October 2014 she has served as Chief of the Film, Oral History, and Recorded Sound branch. She has performed archival research and acquisitions work in Germany, Austria, the UK, Russia, Hungary, the Czech Republic, and the United States, and facilitated the acquisition of dozens of unique amateur films for the US Holocaust Memorial Museum's collections. Together with Lindsay Zarwell, she co-authored an article about the Museum's amateur film collections in *Abenteuer Alltag. Zur Archäologie des Amateurfilms* (2015), and she is also a co-author of a chapter in a forthcoming book detailing the years-long preservation work that has led to the wide accessibility of the Claude Lanzmann SHOAH Collection. Leslie Swift has an undergraduate degree in history from Elmira College and a Master's Degree in American Studies from the George Washington University.

[USHMM]

Ulrike Weckel is a historian. In 1996 she received her PhD at the University of Hamburg and in 2008 her *Habilitation* at the Technical University of Berlin. She has been a Visiting Professor at the Universities of Michigan, Ann Arbor, the Ruhr-University Bochum and the Humboldt University Berlin before she accepted the chair for History in the Media and the Public at the Justus-Liebig-University Gießen in 2013. She has been a fellow at the Internationales Forschungszentrum Kulturwissenschaften (IFK) in Vienna, the European University Institute in Florence, the Center for Advanced Holocaust Studies at the USHMM and the German Historical Institute in Washington DC and St Antony's College at the University of Oxford. In her research



she specialises in film history and historical audience reception. In addition to her award-winning monograph “Beschämende Bilder. Deutsche Reaktionen auf alliierte Dokumentarfilme über befreite Konzentrationslager” [Shameful Pictures: German Responses to Allied Documentaries on Liberated Nazi Concentration Camps] she has published more than 15 different articles on the Allied liberation footage, the conditions under which it was taken, its compilation into various atrocity films, the representation of gender in them, the films' use in Nazi crime trials and different audiences' reactions to the screenings.

[JLU]

Lindsay Zarwell has worked as a film archivist at the United States Holocaust Memorial Museum since 2000 where she acquires, conserves, manages, and promotes media archives. She is particularly focused on collecting and interpreting amateur film collections and preserving the Claude Lanzmann SHOAH collection. She was instrumental in launching the first web-based catalog with streaming video for public access to Holocaust film footage in 2006. Ms. Zarwell has also contributed to several collaborative online projects promoting digital access to historic film.

[USHMM]

Ingo Zechner, born 1972, Dr., is a philosopher and historian, who has been serving as Director of the Ludwig Boltzmann Institute for History and Society (LBIGG) in Vienna since 2015. He was an academic staff member at the Jewish Community Vienna (2000–2008), the Head of the Community’s Holocaust Victims’ Information and Support Center (2003–2008), and the founding Business Manager of the Vienna Wiesenthal Institute for Holocaust Studies (VWI) (2009). 2013–2016 he was the Associate Director of the IFK International Research Center for Cultural Studies. Since 2010 he has been a Project Manager and participant of several research projects, including the project “Ephemeral Films: National Socialism in Austria” (2011–2016), jointly directed with Michael Loebenstein, and the Horizon 2020 project “I-Media-Cities” (2016–2019). Working on American Liberation Footage he was the Raab Foundation Fellow at the United States Holocaust Memorial Museum in Washington DC (2013). He is the coordinator of the international EU funded 4 year project “Visual History of the Holocaust”. He has published two books (on philosophical aesthetics and post-structuralist philosophy), co-edited two volumes, two journals, and one exhibition catalogue, and written articles on film, literature, music, archival theory and practice, Holocaust Studies and Jewish history.

[LBI]

Jakob Zenzmaier is a historian who has been involved in research projects at the Ludwig Boltzmann Institute for History and Society (LBIGG) in Vienna since 2011. He was a staff member of several research projects such as “Film.Stadt.Wien: A Transdisciplinary Exploration of Vienna as a Cinematic City” (2009–2011), “Sichtung und Aufarbeitung des Filmarchivbestandes media wien” (since 2011) and “Ephemeral Films: National Socialism in Austria” (2011–2016). He was curator and author for the virtual exhibition “First World War and the End of the Habsburg Monarchy” (2013–2014) and employee at the “Wienbibliothek im Rathaus, Vienna City Library” (2014–2015). Currently he works as a Key Researcher on the project “I-Media-Cities.” Starting later in 2019, he will be project member of the four-year Horizon 2020 project “Visual History of the Holocaust: Rethinking Curation in the Digital Age.”

[LBI]

